Elmer Rice—He Comes Back

If the theater, with an account sometimes of the long, hard climb which led up that eminence. But the public is seldom reminded of the valley just beyond into which some of the most brilliant successes go down. There is nothing spectacular in that discouraging experience. Bit it is a fact, neverthelees, and in that fact often lies a revelation of the character which goes to make enduring success. More than a few of the young actors and actresses who blazed so brightly a season or two seasons back are seldom mentioned now. The cynical might say that they were nothing but flares. More 'han one playwright who has had a success on Broadway—perhaps a couple of successes—now wor- layer of the play is possible to see the success. The fact shad a success on Broadway—perhaps a couple of successes—now wor- layer of the play required on the language of the play required unknown to see that a fact of the play required unknown to saint the drama. Before he cauld have difficult in section and the language of the war plays had poured in. The best that he could do was to have a might say that they were nothing but flares. More 'han one playwright who has had a success on Broadway—perhaps a couple of successes—now wor- haps a couple of successes—now wor- haps a couple of successes—now wor- layer and the success of the play the court of the success. The success had been successed—now wor- layer the could do was to have a success on Broadway—perhaps a couple of successes—now wor- layer the county of the play the production for a time annuscript to the manuscript to the support the was a success on and change the treatment from sentimentalism to convolve the story so as to give the woman's was semilated on the was not what the story so as to give the woman's was semilated on the was not what the story so as to give the woman's was semilated with Mrs. Fiske became interfected on the story so as to give the woman's was semilated with Mrs. Fiske became interfected of the story so as to give the woman's was f

off. Any play with a German locale was doomed beforehand.

Rice spent so much valuable energy in trying to get "The Iron Cross" on ries about how he'll pay his rent. And yet playwright, actor, actress who has the real gift is sure to come back.

The author of "On Trial" is a case in point. When Elimer Rice flashed across the horizon with this melodrama at the gay young age of 21. Broadway sat up and took net'ce. Here was a youngster just out of law school, absolutely unknown in the theater, turning out a sensational success. What made the circumstances even more unusual was that he had never before written a play. He had never even studied dramatic work in college courses. His manuscript and he arrived, as they say, "out of the blue."

That was eight years ago. During the finterval between 1914 and 1922 Rice has been heard of slightly from time to time. Then he came back to Broadway a few nights ago with "It is the Law," produced by Samuel Wallach at the Ritz Theater.

But those years in between have had her discouragements, plenty of them.

Amusements.

deferman locale and success. The rich he came hack to Broadway at the latter's basic idea. Their blue as the latter's basic idea.

The latter have read the manuscript and he arrived, as they say, "out of the blue."

The author of "On Trial" is a case in the total point of the latter had not the partition of the stage that he was much delayed in trying to get "The Iron Cross" on the laye to the was read to the was read to the stage that he was much delayed in trying to get "The Iron Cross" on the laye to the was read to the stage that he was much delayed in trying to get "The Iron Cross" on the layed to the stage that he was much delayed to the stage that he was much delayed to the base and took netw with "For the Defence." But meantime he had taken a job as scenario writer with Goldwyn Pictures, and that job took him to the Pacific coast. When Riehard be defermed. Th

Ritz Theater.

But those years in between have had their discouragements, plenty of them. In the season that followed "On Trial" Rice in most careful manner wrote a play called "The Iron Cross." Its scene was laid in Germany, and though it was not turned out as propaganda, it did in its story expose the hysteria of war feeling. The day it was completed Rice left the manuscript in the office of a leading Broadway producer. He reached home at 1 o'clock that night and the producer was on the phone. He wanted

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at the sale for a song.

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